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REVIEWS OF RECENT BOOKS

A happily conceived and well-told tale, with the genuine flavor of olden times, issued in sumptuous dress, and illuminated with half a dozen colored illustrations of quite unusual excellence both as regards artistic work and printing, such is "The Thrall of Leif the Lucky," by Otilie A. Lilljencrantz, published by A. C. McClurg & Co. The volume, a story of Viking days, is a "first book," and as such is more than ordinarily good. The analysis of a work of fiction would scarcely fall within the scope of BRUSH AND PENCIL, and no space will here be given to following the thread of the pleasing and picturesquely told narrative. Suffice it to say that the author has been a close student of the Norse antiquarians, and has become thoroughly imbued with the spirit of the period in which she lays her story. She does more, and honestly admits it: she borrows incidents and descriptions from saga and history, and weaves the whole into a romance that will appeal to every one who wishes to escape modern conventions in fact and fancy, and revel in an heroic age, which, as the author says, was "rough and brutal, if you will, yet instinct with such purity and truth and power as befits the boyhood of the mighty Anglo-Saxon race." Of the artistic features of the book one can speak with no stinted praise. The pictures were made by Troy and Margaret West Kinney, and emanate from the closest study not



FROM "THE THRALL OF LEIF THE LUCKY"
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merely of the text of the book, but of other literature bearing upon the habits and customs of the times. They are carefully studied, spirited, and admirably drawn, and as specimens of rich and harmonious coloring, several of them are second to no book illustrations



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that have appeared in recent years. The artists have caught both the pomp and poetry of a forgotten age, and have presented chief and thrall with a fidelity that could only come from the happy conjunction of a correct historic sense and fine artistic abilities. The work is further illustrated with initial letters and tailpieces of unique design.

"Correggio," by Estelle M. Hurl, another of the Riverside Art Series published by Houghton, Mifflin & Co., is a pleasing addition to this popular collection of art appreciations. Correggio's works are not as familiar to the general public as are those of many of the other Italian painters, since Parma lies outside the route of the ordinary tourist, and the treasures of its gallery and churches are still

unsuspected by many. The selections given by Miss Hurl are about equally divided between the frescoes of Parma and the easel paintings scattered through the European galleries. In addition to interpretative explanations of the pictures, the volume contains a sketch of the artist's life, a directory of his paintings, and various other data important to the student.

For further book reviews, see advertising page 11.